# THE PLAYGOER

#### On Some Performances Now Current in New York.

Henrietta Crosman is one of the best of our best comediennes; but she does not have the best fortune in finding plays that are suited to her, or in securing for them, when found, an adequate representation. "The Real Thing," in which she is appearing at Maxine Elliott's Theatre, is a neat little comedy, an attractive little comedy, indeed, but it is almost spoiled in the last act, and by no less an influence than Miss Crosman's own. In two acts she exhibits her delightful talents in the "real thing"-that is to say, in real comedy. In the third act she drops into broad farce, even into burlesque. For two acts her Jess Lorraine is a gentlewoman; after that a termagant. In two acts she is witty wise and well bred; in the last act she is stupid, foolish and bad mannered.

Jess Lorraine would not have changed like that, and could not if she would. The author, Catherine Chishoim Cushing, does not indicate any such riotous transformation of character in the leading part of the piece. Miss Crosman, for reasons not apparent, makes the regrettable change. She shrinks like a but, and throws the character from the heights of charm to the ditches of the that act that she must play for points. But such points! They bring the piece down with a run. In place of keen satsfaction there is a cold niunge of dis appointment. Miss Cresman does no seem to see that Mrs. Lorraine, whatever the disturbance in herthe third act be the same woman that she was in the first and second-that she cannot be otherwise. Jess was a clever woman, worldly wise and with a big heart, fine, attractive, a lady of delights. But the Jess of the third act is not at all a woman whose memory would Le cherished, through years of scinz tion, by a man of sense. She would, far more likely, be placed under bonds to keep the peace. Why does an actress with the rare gifts which Miss Crosman undoubtedly possesses thus misinterpret character, divert opportunity and spoil a really distinguished piece of high com-

edy acting " Rose Stahl's Maggie Pepper is far from being as interesting a person as he Patricia the Chorus Lady. How much of this difference in degree of interest may be due to Mr. Charles Klein and how much to Miss Stahl herself is a question which may not be settled by any amount of discussion. Perhaps Miss Stahl's range is narrow and not long; but shall any one say that of Mr. Klein? nevertheless, speaks for itself, and does not speak very well for itself. It is too obviously an arrangement of scenes built to exploit a star. Slight as it is, it holds a prodigious amount of sentimentality. and a superfluity of unlikeness to any life excepting life as it may be-and too often is-conceived from the stage rather than from the world in which we all live. Everybody in these days has something to do with department stores, either by personal contact or through mail orders. Everybody, therefore, may for "dramatic art." There is more art be interested in seeing on the stage a at the Hippodrome than in a dozen therepresentation of the private offices of a latres, that could be named, but less is department store, of the life which a said about it and claimed for it. The dramatist imagines may be lived therein. Hippodrome lives up to its pretensions, Allow this much for choosing a depart- even surpasses them. And as for ment store setting for the adventures of ! money's worth-no one can declare that a staf. The public is caught at the start the Hippodrome does not give him that by an exhibition of the unfamiliar side and a good deal more, no matter what of a familiar "institution." But the de- price he pays for his seats. Such bravpartment hive in "Maggie Pepper" is as ery of spectacle, glow and flow of color much like the real thing as was the store, and motion cannot be imagined by those in Dixle's "Adon's" many years ago and who have not visited this vast auditohas about as much relation to actual life. rium. The marches and dances, the The idea that a gay young sprig, the son feats in the air, the balancing and of the house, after a notorious course of lofty tumbling, the variety and beauty dissipation abroad, could "learn the busi- of costumes, the grace and skill of gymness" by walking through the establish- nasts, the colossul tableaus, the deserts, ment, either with or without a silk hat, mountains, caverns, forests, seas, paland, by engaging the confidences of aces, the kaleidoscopic ballets, here edy, shopgiris, even of an exceptionally capa- shown twice a day, attract not "the ble one, rescue the firm from imminent town" only, but, you could almost say, bankrupicy, make it the most successful all Christendom and heathendom. The concern in its line in New York and in fame of the Hippodrome is spread over a single year, win among experienced this spinning ball, the Earth, and if the business men the title of "The Napoleon next programme can by any ingenuity Rhodes's comedy, "Modern Marriage," a of the Dry Goods Business," is too ab- of the ingenious minds that make it up play based on a German idea. surd to delude even the occasional pur- excel the present one in pageantry and chaser of a paper of pins. The "business illusion, in fun, daring, picturesqueness, like Bird," Maurice Macterlinck's fairy characters" in this business piece are masses, surprises and all-round wholewell enough known to the stage, how- some entertainment, no one need be surever strange they may be in the actual prised if the Atlantic and Pacific liners, world of affairs. But dramatists are a year hence, make special voyages to quite safe, it seems, in toying with de- bring audiences from Europe and Asia. tails. If the public happens to know it doesn't care very much. The doddering cashler, the wooden-headed manager, the comic drummer are types that ceaselessly haunt the stage in "plays" as well as in "musical comedies."

Maggie Pepper in the department store is much more interesting than Maggie Pepper out of it. The department store scenes are to this play what the stage dressing room scene was to "The Chorus Lady." But in the office scene Maggie is less interesting than in the stock room. This may be because, in spite of theatrical traditions, we care less for Maggie Pepper risen in life, instructed by books on grammur and etiquette, than for the cruder girl in the stock room. It is in the humbler grooves that Miss Stahl is most entertaining. Her finer airs leav the spectator cold. Some rather rigid mannerisms have fixed themselves upon her, and these are less alluring on the rising or risen creature than on the disappointed shopg rl. On the whole there is too much of Margaret Pepper and 100 little of Maggie.

But the Harris Thentre is comfortable and a joy to the eye. The ugly old Hackett has been transformed into one of the most charming playhouses in New

The adapted admonition of the same "When a new book is published, read an old one!" I am, every little while, inclined to supplement with, "When a new play is announced, go to the Hippodrome." In the vast spaces of that astounding house one may well seek refuge from much that passes elsewhere



## COMEDY AND DRAMA.

Academy of Music. The regular stock

Astor Theatre.-A. E. Thomas's new cor What the Doctor Ordered."

Belasco Theatre.-Revival of "The Con- terest. cert" by Lee Ditriclistein from the German

Bijou Theatre.-Cyril Scott, in Harrison

George M. Cohan's Theatre.-On Monday night the first performance of George M. Galety Theatre.-Rupert Hughes's "Ex-Millionaire," with the author in the leading car, this week enters upon its 'seventh

ARTHUR WARREN.

NIE YEAMANS.

At Keith & Proctor's Fifth Avenue Theatre.

GEORGE M. COHAN In "The Little Millionairs," at the Cohan Theatre, Monday, September 25.

empany will present Bronson Howard's Collier's Comedy Theatre.-Lee Wilson old play, "The Banker's Daughter," during Dodd's "Speed," with Oza Waldrop and woman," a modern morality play. Orrin Johnson. Shows the results of the Manhattan Opera House-The return for automobile craze.

> Criterion Theatre.-Haddon Chambers's 'Passers-By," a play of real deamatic in-

Daly's Theatre. On Thursday night, Sep. tember 28. Rida Johnson Young's new com dy, "Next." will be produced. Young's latest success was "The Lottery Man," with Cyril Scott, a few seasons ago. Western mining camp.

Emoire Theatre - The always charming John Drew, in "A Single Man.

Cohan's new musical piece, "The Little cure Me," a comedy of travel in a Pullman latest play, with John Mason as Dr. Scelig. | week. The company includes many come-

In "What the Doctor Ordered," at the Astor Theatre.

HARRY CONOR.

ALLAN ATWOOD. LILIAN HERLEIN. In "Next!" at Daly's In "The Never Homes," at In "Bought and Paid For," at the Theatre, September 26. September 30.

Monday night, September 25, at George M. Cohan's Theatre, George M. Cohan in his new musical piece, "The Little Millionaire."

NEW PRODUCTIONS.

Tuesday night, September 26, at the Playhouse, George Broadhurst's Bought and Paid For.'

Wednesday night, September 27, at the Winter Garden, Gaby Deslys and the new "Revue of Revues."

Thursday night, September 28, at Daly's Theatre, Rida Johnson Young's comedy. "Next!"

Saturday night, September 30, at the Broadway Theatre, Lew Fields's "The Never Homes.

Saturday night, September 30, at the Irving Place Theatre, Henry Bender in the farce, "Der Doppelmensch."

Globe Theatre.-As an amateur burglar Douglas Fairbanks is still entertaining audiences with "A Gentleman of Leisure." Grand Opera House,-The week's attraction will be Edgar Selwyn's four-act comedy, 'The Country Boy.'

Harris Theatre.-Rose Stahl continues to show how to run a department store in

'Maggie Pepper."

Hudson Theatre.-Frank McIntyre, in Irving Place Theatre -On Saturday night next Gustav Amberg will present a weli known German comedian, Henry Bender, a farce entitled "Der Doppelmensch." This marks the opening of the senson at

Larie Theatre - The last week of "Every

a week's run of "Baby Mine," with Marguerite Clark, Walter Jones and Ernest Glendinning, who were in the original cast. Maxine Elliott's Theatre-Last week of

Henrietta Crosman in 'The Real Thing.' Playhouse-On Tuesday night, September 26, the first performance here of George Broadhurst's play, "Bought and Paid For In the cast are Charles Richman and Julia

drama. "The Woman," A somewhat un- afternoon and evening.

usual play, well acted.

Wallack's Theatre-George Arliss in

Louis N. Parker's drama "Disraeli." play unique in its interest. George Arliss's Switzerland alone. In the end the Ogre acting of a high order.

Weber's Theatre-Edmund Breese in Rabbi Landman's play, "A Man of Honor," West End Theatre-A week's run of agrees to remain with him in the coun-Pomander Walk," Louis N. Parker's try; one daughter accepts a convenient charming, quaint play, with the Wallack suitor and renounces her advanced Theatre cast, including George Giddons ideas; the other consents to return to and Lennox Pawle.

### MUSICAL PLAYS.

Broadway Theatre-On Saturday night, September 30, the first New York performance of "The Never-Homes," written by Glen MacDonough, with music by A. Baldwin Sloane. The new piece is described by its producers as "a musical kinemacolor in six films."

M. Ziehrer, "The Kiss Waltz," with some very good music

Knickerbocker Theatre-Donald Brian in "The Siren" is being received with un-

diminished favor.

Liberty Theatre-Julian Eltinge in "The Fascinating Widow.

New Amsterdam Theatre-New costumes for the third act of "The Pink Lady" have come from Paris and will be worn to-morrow night. New scenery is also being made for this popular musical piece.

## VARIETY HOUSES.

Alhambra.-Irene Franklin and Billie are common types in modern society. Reeves and his company of English com- The satire of the piece is well saited and George Bronson Howard's comedy "Snobs," edians in "A Night in an English Music Hall" are the leading features. Joseph the traditions of the St. James's Theatre. Hart's comedy sketch, "Honor Among Altogether, it is the best example of Thieves," and Simone de Beryl, the Parislan, in a series of picture poses; Hoey and Lee, the Hebrew comedians; Avery and Hart, the clever colored entertainers, and the Sayton trio, European acrobats, in a Lyceum Theatre. Edgar Selwyn in his novelty offering, are also on the bill. The own play, "The Arab," with scenes laid in usual Sunday concerts in the afternoon out his social problems with more and evening will be given.

Colonial.—Princess Rajah, in her Egyptian dance creation, is the leading feature for the coming week. Among the principal natural and his humor sparkling and numbers are Paul Dickey and company, in spontaneous. In his new play for Wynda sketch of college life called "The Come ham's Theatre, "The Perplexed Hus-Pack"; Cliff Gordon, the German mono- band," he has introduced seven characlogist, and McConnell and Simpson, in their ters, and the action occupies three days comedy skit, "A Stormy Hour." Others who in a mansion near Regent's Park. The will be seen on this bill are Smith and story is told with economy of stroke and Campbell, in their conversational skit; the Big City Four, singing comedians; the Four Bards, sensational acrobats; Arthur Froehlich, the cartoonist, and the Daleys, man, and he is not so fully preoccupied in an entertaining divertisement. The with business affairs as to be unconscious Republic Theatre-W. C. De Mille's new usual Sunday concerts will be given in the that things are not going well at home

Thirty-ninth Street Theatre-Last week of Columbia - The Queen of Bohemia," a "As a Man Thinks," Augustus Thomas's burlesque production, will be offered this

Continued on third page.

' IRENE FRANKLIN.

ROSE LA HARTE.



GABY DESLYS. At the Winter Garde

MAUDE FULTON. At Hammerstein's Victoria.

# LONDON DRAMA

### Overworked City Men-Domestic Miscalculations.

London, September 12. Two theatres have reverted to domestic drama with thoughtful satire underneath comedy. Mr. Henry Arthur Jones, who is essentially didactic even in his farcial moods, has taken up in "The Ogre" the problem of the management of a headstrong family. A financier who is forced by business losses to let his London house and to live economically in a suburban lodge discovers that while he has been engrossed with City affairs his young accord wife, his two daughters and his son have got out of hand. His shallow, silly wife has become hopelessly extravagant and is carrying on a desperate intrigue with the president of the Five Years' Marriage Society; one daughter has written an advanced sex royel and the other has determined to break away from school, and the idle, spendthrift son has fallen in love with a vulgar music hall artist. The Ogre dues not lack occupation in his enforced retirement from business. By putting his foot down firmly and by proving that when it comes to downright trampling men's boots are heavier than women's he regains control of his house.

It is the clash of wills that makes a

good drama, and there is not a little of it in this entertaining comedy. evolts against retrenchment, discharges the servants, attempts to starve the Ogre into submission, smashes a pictura with a hammer, goes off for a motor drive with a brainless rake and plans an elopement. The husband, with the help of a shrewd gardener, obtains a che and a tankerd of ale from an inn and enjoys a hearty luncheon when the rest of the family are hungry. He takes the hammer from the rebellious wife's hands and nails to the wall a pair of white hunting breeches as a token that he is master of his own house. plocks the elopement when the wife's adnirer finds out that the supply of petrol A has run short and takes a train for triumphs all along the line by playing the part of Petruchio and snapping the whip vigorously. The penitent wife school, and the puppyish son is separated from the music hall artist and is allowed to go to Canada to redeem the

Some of these figures and details would become farcical if Sir George Alexander, by his dexterity and lightness of touch, did not contrive to keep the play close to the line of pure comedy. His impersonation of the patient, good-humored, determined husband is a delightful bit of genuine comedy work, without a trace of exaggeration or a single unnatural tone or gesture. The only thing to match it in artistry is the eccentric comedy of Mr. Sydney Valentine as the gardener, with stony glare and contempt for woman as the helpless property of man. Miss Kate Cutler makes the pleasure loving wife at once a human figure and the sort of woman who is to be met every day in London drawing rooms. The suffragette friend of the family, the sex novelist and the scapegrace son wholesome and the acting worthy of comedy with a purpose which Mr. Jones has written since "The Liars."

Mr. Alfred Sutro is another master of

subtlety than Mr. Jones and manages his stage situations with a closer approach to Mr. Gerald du Maurier is the bewildered husband, and when he chooses to exert himself he is one of the most agreeable comedians of the English stage: there are so many characteristic gestures and facial expressions, and there is so much individuality in his style of acting. Associated with him in this stage producton are artists with mannerisms and methods of their own, such 25 Mr. Lyall Swete, with his saccharine smile; Miss Henrietta Watson, with her sharp, decisive interpretation of character, and Miss Athene Seyler and Miss Enid Bell, with their talent for impersenating the victims of infatuation. The cause of disturbance in the City

man's household is his wife's infatua. tion on the subject of woman's position in modern life. A charlatan, whom she halls as her master and guide, has proclaimed the gospel of intellectual life and spiritual freedom and obtained complete ascendancy over her mind. The husband's campaign for liberating the credulous wife from the domination of a trickster and his dupes is conducted with diplomatic skill. He makes a serviceable ally of a pretty girl who wants to go to Athens and excites the jealousy of the wife. When the accomplice carries off the charlatan the wife's eyes are opened and her affection for her devoted husband returns. The composition of the play is excellent. The theme is fresh and the treatment subtle. The satire of this comedy follows the

classic models of Molière. "Les Precieuses Ridicules" was a comedy of masners directed against the foibles of centemporary society, and it was followed at a later period by "Les Femmes Savantes," in which the affectations and vanities of pedants, charlatans and silly women were satirized.